

UARTERLY NEWS LETTER

VOLUME XIX

Number 1

A California Bookman
BY JOHN HOWELL

The Swiss Gutenberg Museum in Bern BY JOHN DUBLANC

SERENDIPITY
NOTES ON PUBLICATIONS:: EXHIBITIONS
ELECTED TO MEMBERSHIP
&c. &c.

Published for its members by The Book Club of California, 549 Market Street, San Francisco

FOUNDED IN 1912, The Book Club of California is a non-profit association of booklovers and collectors who have a special interest in Pacific Coast history, literature, and fine printing. Its chief aims are to further the interests of book collectors in the West and to promote an understanding and appreciation of fine books.

The Club is limited to seven hundred and fifty members. When vacancies exist membership is open to all who are in sympathy with its aims and whose applications are approved by the Board of Directors, Regular Membership involves no responsibilities beyond payment of the annual dues of \$12.00. Dues date from the month of the member's election.

Members receive the Quarterly News-Letter and all parts of the current Keepsake series, Pictorial Humor of the Gold Rush. They have the privilege, but not the obligation, of buying the Club publications which are limited, as a rule, to one copy per member.

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A California Bookman

From the Memoirs of John Howell,* now in preparation

NTERING the University of California in 1892, I planned to prepare for a medical career. However, in my second year an opportunity was given me to go on the business staff of the college paper, *The Berkeleyan*, and for three years I carried on as manager, changing the weekly to a daily in 1895. It was quite successful and for the first time was able to pay the manager and editor. The editor and I wished to change the name to *Daily Californian*. This was done after my graduation in 1896.

I continued with premedical work and had a busy time of it, especially in my last year when I took over the management of the Students Aid Society, although I didn't need the job. The committee insisted that they wanted a busy man. The former manager was a good worker and he took for himself many of the

^{*}A charter member of the Club, and long an influential figure in the book world of the Pacific Coast, John Howell here shares with our readers a few recollections of his varied adventures in that field.

best jobs which came in. They felt that I would not, or could not, do this.

After graduation I took on the management of a humorous paper called *Josh*. The papers did not belong to the student body at that time. We made the paper intercollegiate, Stanford and California, with an editor for each college. The work was interesting but, unfortunately, not profitable, although we had such men as Charles K. Field as Stanford editor and Jimmie Swinnerton as cartoonist.

Continuing in newspaper work, I was associated in the business department of the San Francisco *Call* until 1903. That year, Morgan Shepard, Paul Elder's partner for several years, sold his interest to Paul Elder who then invited me to join him. Fortunately, I did. This bookstore was then located at 238 Post Street.

It was at Paul Elder's that I met many interesting people: Henry Huntington, Ben Greet, Ethel Barrymore and her uncle John Drew, Margaret Anglin, Billie Burke, and Schumann-Heink among them. Ethel Barrymore was young and tall and graceful and quite informal. She thought nothing of sitting on the floor while she examined a pile of books; she spoke of Joseph Conrad and recommended particularly that I read him. She had been on the stage but a short time but was successful from the start. The work interested me and I soon became manager of the shop.

In 1906 there occurred the great fire and a tremendous change overtook San Francisco. The bookshop was destroyed; nothing was saved except such records and jewelry as were in the safe. For three months we rented a couple of rooms in Berkeley and then Mr. Elder, my younger brother Ray, and John Henry Nash, the printer, went to New York and carried on a publishing business from there for three years. In the meantime, I was in charge of the new San Francisco store at the corner of Van Ness Avenue and Bush Street. This had been designed by Bernard Maybeck and was a rather unique cottage-style shop. We also continued to maintain our branch in Santa Barbara. Travelling up and down the Coast with our publications and looking out for both shops kept me quite busy until Mr. Elder returned to the West in 1909. We then decided to build two new and larger buildings on Grant Avenue across from the White House.

In 1912 it became clear to me that the time had come to start in business on my own. Although I had practically no capital, I decided to specialize on old and rare books and to make connections in England and France. Friends encouraged me, particularly such men as Richard Hotaling, Dr. Harry L. Tevis, Charles W. Clark, my uncle Warren Olney, Sr. and Warren Olney, Jr. While I was in London, Arthur L. Marlowe, of Birdsall & Co., bookbinders of Northampton, England, had me make my headquarters at his office in Piccadilly. Fortunately for me, my friend, Edwin D. Brooks of Minneapolis, was also in London in 1912 and he made my stay most delightful and profitable. Through him I met some of the finest booksellers in the city and was enabled to select the many books for which I had taken orders before leaving the United States.

My first shop in San Francisco was on the mezzanine floor of 107 Grant Avenue. For six years I conducted business there until the building was taken over by Gantner & Mattern. I then moved to the Plaza Hotel building opposite Union Square at 328 Post Street. A few years later, I moved to the next block at 434 Post Street, where I could provide an atmosphere in keeping with the business of old and rare books.

I have never regretted giving up the idea of medicine for news-

paper work and, in turn, giving that up for books.

At the Panama Pacific International Exposition in 1915, I had an exhibit in the Liberal Arts Building. It was designed by Bernard Maybeck and it was a cottage of the Anne Hathaway type, part timber, part plaster, with a thatched roof, two stories in height. On the shelves were the type of books which had been casually sold over the counter in the days when this style of building was in practical use. Included in the exhibit were illuminated manuscripts of the thirteenth, fourteenth and fifteenth centuries, and beautiful works showing the cloister's art of decorating manuscripts with gold that glistens as brightly 700 years after it had been laid as it did the day the Flemish monk finished his task. In the exhibit, too, were rare books loaned to me by various California collectors, including Mrs. William H. Crocker, Templeton Crocker, Alice Hager, Charles W. Clark, Dr. J. W. Robertson, and Mrs. Francis Carolan. Autographs of famous writers were on display also, as well as books which depicted the art of

printing in its finest achievement for each generation.

For twenty-five years I made an annual trip East to call on booksellers and collectors, and during these visits I made the acquaintance of numerous interesting and notable people, the founders of famous libraries and collectors of rare old editions. It became my privilege to help many of them in their quest for important books.

Once in 1918 I was a guest in the home of A. Edward Newton, whose *The Amenities of Book Collecting* many believe to be the best volume on book-collecting ever written. He showed me the advance sheets of this book and asked if book-collectors would like it. From my own experience I knew it was a timely book and should be received enthusiastically, and said that I would buy 100 copies if he would autograph them for me—this he did. In his home, Oak Knoll, near Berwyn, Pennsylvania, were many treasures—presentation copies by noted authors, original manuscripts, a First Folio of Shakespeare, 1623, a priceless collection of Dr. Samuel Johnson, and first issues of William Blake. Evenings at his home are among the finest memories of book-collectors who were privileged to be his guests.

When Mr. Newton made one trip to California in 1931, he was delighted to find in my shop a silver teapot which had belonged to Charles Dickens with his monogram engraved on the side. It had come to me from the granddaughter of a man who had bought it at auction in London shortly after the death of Charles Dickens. The Bill of Sale at Auction was with the teapot giving

it authenticity which pleased Mr. Newton exceedingly.

John Gribbel of Philadelphia was one of the biggest collectors in this country. I always looked him up and showed him whatever I had of interest. The first time we met I prevailed on him to tell me the story of the Glenriddel Manuscripts of Robert Burns, which goes about as follows: R. James Currie of Liverpool was the author of the Life and Works of Burns which was published in 1800. There were demands for further editions but before Dr. Currie could prepare a fresh edition his health failed and he died. The poet's widow was not used to business, and the manuscripts seem to have been forgotten until 1853 when Dr. Currie's daughter-in-law passed on the two volumes known as the Glenriddel Manuscripts to the Liverpool Athenaeum. They lay hidden away

there untouched until 1873 when a Liverpool merchant discovered them and had them placed in a glass case in the library of the Athenaeum. Many years later the Liverpool Athenaeum decided to sell them and they were purchased at Sotheby & Co. for £5000. Public interest became aroused and a legal opinion determined that the true ownership of the manuscripts was vested in the poet's only surviving grandchild, Miss Annie Burns of Cheltenham. The manuscripts were reclaimed and the £5000 returned to Sotheby & Co.

When I said to Mr. Gribbel, "A friend told me you bought the Glenriddel Manuscripts and sent them back to Scotland," he ex-

plained:

"They were brought to me by a dealer in the mid-West who had been entrusted with them in England with the hope that the sale would bring a larger amount in America. I told the man, 'I would not give a plugged dime for them for myself. They do not belong in this country, they should be in Scotland. I will be glad to buy them and send them back to Scotland myself'."

Mr. Gribbel then paid \$36,500 for the manuscripts and Lord Rosebery was to decide on the proper place for them in Scotland. Facsimiles were made of the two volumes and it was my good

fortune to receive a copy.

Henry C. Folger, president of Standard Oil Company, was another collector who was always ready to discuss books. We became well acquainted and I was fortunate in obtaining some fine things for him. His specialty was the Elizabethan period and anything in the way of foundational books including English Bibles.

Perhaps the most difficult project I undertook on Folger's behalf was to persuade the owner of a large Shakespeare-Bacon library, William T. Smedley of England, to sell his collection. Mr. Smedley felt that Francis Bacon had not been treated fairly in his own country and he wanted his large collection, which included six manuscripts of Bacon, to go to America. A catalogue was prepared and sent to Mr. Folger and, although we discussed the matter fully, no decision was reached and a number of years passed. In the meantime, the collection had been presented by Smedley to the University of London. However, the University of London insisted upon a building also being con-

tributed to house the collection, and Smedley thought that was too much. He told me if I could sell the library for him on a commission he would be glad to have me do so. His price was a quarter-million dollars. Folger had a plan in mind to give his complete library to the American nation in a proper building in Washington, D. C. While his offer was somewhat less than Smedley's price, I cabled at once and the sale was made.

The Smedley library contained, among other books, about 700 volumes which had belonged to Bacon, containing his notes, with markings, annotations, signatures, etc., that showed his use of

them.

Folger selected what he considered "the finest site in Washington" for the library. The lot had been previously chosen for a building for Congressional files, but when it became known that the library was to be a gift to the people of the United States, Congress readily made the site available.

With the Smedley collection there came Bacon's sideboard with his initials and inscribed: "Give the Glory to God alone.

F. B. 1584."

One thing I was able to supply to Folger library was a copy of Shakespeare which Lincoln had owned, his name was on the title page and there was a note inside. Mr. Folger offered me \$2000 for the book.

Henry C. Folger began collecting when a student at Amherst. Henry E. Huntington started much later to assemble a library. His plan was to buy entire libraries and dispose of the books he didn't need. When I met him at Paul Elder's in 1904, he had purchased at least fifty complete libraries and had sold duplicates at auction. I often visited him in New York and was frequently able to find titles he wanted. This was before he established his library at San Marino. When he first told me his plans for building in California, I asked if the library would be open to the public, and he replied that the public would not be interested, but that any student who could make use of it could visit it upon making appropriate application.

I visited him a number of times after his return to California. On the occasion of my last visit, shortly before he died, Huntington showed me his remarkable collection of paintings. He was particularly proud of Gainsborough's "Blue Boy" for which he

had paid \$750,000. He had refused an offer of one million dollars for it. When asked to loan the picture for an exposition he said,

"That picture will never leave my gallery."

Hugh Walpole had the largest collection in the world of old editions and manuscripts of Sir Walter Scott. Ever since he had begun to amass this collection he had been on the search for Scott's letters and memoranda written to John Gibson, his attorney, during the famous financial battle which ended Scott's life. One day in February 1920, Walpole came into my shop to keep a luncheon date and as he sat beside my desk he noticed Dickens' copy of *Pamela*; the first edition of Dr. Johnson's *Letters to Mrs. Thrale*, including an original letter by Johnson; a presentation copy of the first edition of a volume by Izaak Walton; also a stack of letters in a small, strong handwriting, not easy for modern eyes to read.

"Where on earth did you get those?" he asked, referring to the letters.

"They were brought in only two days ago by a gentleman whose grandfather had been Scott's lawyer," I replied.

"These are the very letters I have been searching for since boy-

hood!" returned Walpole.

I had many interesting letters from Hugh Walpole after he returned home and had the good fortune to be present at a meeting of the Zamorano Club in Los Angeles when he and Jean Hersholt were guests. He was asked to give a talk and among other things he told how he started as a collector. "There were three great events in my experience," he said. "The first was when as a boy I bought my first books with money I had earned; the second, when I bought quite a large collection of first editions and manuscripts of modern authors; the third event, and the climax, was when I bought for \$4000 the Scott letters and manuscripts in San Francisco from John Howell."

In 1929 when President Hoover, on his first night in the White House, looked for something to read, as was his custom before retiring, there were no books. There were food and flowers, curtains and linen, and everything else needed, but no private library. The White House was a home without books in the interval between Presidents. Douglas Watson, in Washington at the time, advised me of the lack and I at once took the matter up with the

American Booksellers Association—a convention of the Western Branch of which was being held in San Francisco that Spring. A library of 500 volumes was voted unanimously, to be followed every four years by 200 additional books. There are now 1500 volumes in the library and this fall 200 books will be added. In a recent letter to me President Eisenhower expressed his appreciation of the plan. I am looking forward to being present at the White House when the additional 200 books are presented, as I have been appointed honorary member of the presentation committee.

The Swiss Gutenberg Museum in Bern

by John Dublanc*

N 1900, the whole civilized world celebrated the 500th birthday of Johannes Gutenberg, the inventor of the art of printing. The printers of Bern did not let this day pass by unnoticed. They assembled fine old books and printed matter and arranged an exhibit at the Bern Industrial Museum. At the close of the exhibit, the objects which had been on display were not scattered again, but were deposited in the Bern Historical Museum. At the final meeting of the committee in charge of the exhibit, October 25, 1900, it was decided that a Gutenberg Room should be established in the Bern Historical Museum which had very kindly placed the space at the committee's disposal. Furthermore, it was decided that printing samples and equipment should be collected from all over the world and from all periods and should be made familiar to printers and to a larger public through periodic displays. Since such a collection could also serve in the training of typographers, this plan was adopted enthusiastically by the printers of Bern. In order to present the development of printing and to look after the collection and preservation of the equipment, they founded simultaneously a society for the promotion of the

^{*}Staff member, Swiss Gutenberg Museum, Bern, Switzerland. Translated by Foster W. Blaisdell, Jr., University of California.

Gutenberg Room. The aim of this society was to collect samples of printing from the time of the invention of printing up to the present. From then on, the books and other materials for the collection flowed in copiously. Since 1907, annual reports and periodic catalogues of the library and of the collections have been published. In 1915, the society proceeded to found a quarterly journal under the title Gutenbergstube, Mitteilungen des Vereins zur Förderung der Gutenbergstube (Gutenberg Room, Communications of the Society for the Promotion of the Gutenberg Room). In the course of the years, the collections were expanded constantly and the society's circle of members soon spread throughout Switzerland. In 1921, the journal was given the title Schweizerisches Gutenbergmuseum, Organ des Vereins zur Förderung des Schweizerischen Gutenbergmuseums (Swiss Gutenberg Museum, Organ of the Society for the Promotion of the Swiss Gutenberg Museum), a title which it still bears today in 1953, its thirty-ninth year of publication.

The library is composed of a historical section and a technical section. Together they comprise approximately 6,000 volumes. In addition to books, the library also collects pamphlets, broadsides, maps, posters, display work, and book plates. It possesses a few incunabula (material printed before 1500) of great value but, unfortunately, no Gutenberg *Bible*—only the facsimile by the Inselverlag (Insel Publishing House), printed in 300 copies,

Leipzig 1913.

The Lüthi International Press Collection was founded in 1920 through a donation of about 20,000 samples of newspapers, journals, and pamphlets, both from home and abroad. Since then, the collection has been further enlarged by donors, so that today it has grown to over 100,000 items. This collection, because of its size, is no longer housed in the small Gutenberg Museum, but in the Swiss National Library at Bern, where it can be inspected at any time.

On display are equipment for hand composition and old composing machines which have served their time and have now become museum pieces. Moreover, there is on hand, and still serviceable today, an old handpress of the type which may have been employed about the time of Gutenberg, or shortly thereafter. Until the beginning of this century, it had been used in the printing of a newspaper. In addition to a rather large collection

of printers' medals, the Gutenberg Museum possesses a few busts and pictures of Gutenberg made at various dates during the course of the centuries. These, however, are not authentic since, up to the present, no contemporary portrait of the inventor of printing has come to light.

The journal *Gutenbergmuseum* is circulated both at home and abroad, and is published quarterly by Büchler and Co. of Bern. The subscription price is \$2.00 a year. The museum also maintains a lively exchange with Swiss and foreign technical publications concerning typography and is pleased to exchange with such publications, as well as with foreign bibliophile societies and book clubs which publish their own journals.

[Gifts to the Library

Some very handsome and interesting books have been received for the Club Library. They are acknowledged here with thanks:

Quinti Horati Flacci Carmina Alcaica. (Ashendene Press. Initial letters by Graily Hewitt.) Gift of NORMAN H. STROUSE.

Child Christopher. (Kelmscott Press.) Gift of NORMAN H. STROUSE.

Faust, Goethe. (Doves Press.) Gift of Norman H. Strouse.

Selected Poems of W. H. Davies. (Gregynog Press); Selected Poems of Edward Thomas. (Gregynog Press.) Gifts of NORMAN H. STROUSE.

Adventures of Joseph-Alexandre de Chabrier de Peloubet. (Grabhorn Press.) Gift of Francis Peloubet Farquhar.

Bibliography of Eric Gill, Evan R. Gill. Gift of Albert Sperisen.

The Work of Bruce Rogers, introduction by D. B. Updike. 1939; miscellaneous prints and pamphlets. Gifts of Thomas J. Porro.

U. S. Cumulative Book Auction Records 1945-47, edited by S. R. Shapiro. Gift of S. R. Shapiro.

Abraham Lincoln, A Biography, Benjamin P. Thomas. (Special signed edition.)
Gift of Alfred A. Knopf.

Handbook of Printing Types with Notes on the Style of Composition Used by Cowells. Gift of R. Geoffrey Smith.

Take Your Bible in One Hand, the Life of William Henry Thomes, George R. Stewart. (The Colt Press.) Gift of Albert Sperisen.

To the Little Princess, Ella Young. (Signed. Johnck & Seeger.) Gift of Albert Sperisen and Harold Seeger.

Occidental College Library, Special Collections, compiled by Elizabeth J. McCloy, librarian. (The Ward Ritchie Press.) Gift of Occidental College Library and Elizabeth J. McCloy.

Government Publication in Late Eighteenth-Century Mexico, Edwin H. Carpenter, Jr. Gift of Edwin H. Carpenter, Jr.

Some Oyster Recipes, Helen Evans Brown; Some Shrimp Recipes, Helen Evans Brown. (Ampersand Press.) Gifts of Grant Dahlstrom.

The Human Side of Bookplates, Louise Seymour Jones. (The Ward Ritchie Press.)

Gift of Mrs. Gregg Anderson and Ward Ritchie.

The History of Del Norte County, California, Esther Ruth Smith. Gift of Esther Ruth Smith.

Panorama, A Picture-History of Southern California, W. W. Robinson. Gift of W. W. Robinson.

Graphic Arts Crafts, Désiré Kauffmann. Gift of JOHN W. BORDEN.

Apprentice Training Series, U. S. Government Printing Office: Theory and Practice of Composition, Theory and Practice of Presswork, Theory and Practice of Bookbinding, Typography and Design. Gifts of John W. Borden.

How to Open a Book, William Matthews. (Silverado Press.) Gift of NORMAN H.

STROUSE.

Some Problems of American Art Museums, John Collidge. Gift of THE CLUB OF ODD VOLUMES.

Bruce Rogers, Designer of Books, Frederic Warde. Gift of Alfred B. Kennedy. De Best Verzorgde Vijftig Boeken Van Het Jaar 1948-51; Die Schonsten Bucher Des

Jahres 1951-52. Gifts of HERMAN COHEN.

Books and Printing, a Treasury for Typophiles, edited by Paul A. Bennett; The Typographic Arts, Stanley Morison. Gifts of WILLIAM L. BUTLER.

Finishing in Hand Bookbinding, Herbert and Peter Fahey; Book-Plates, W. J. Hardy. Gifts of Herbert and Peter Fahey.

Wild Flowers Around Soda Springs, Allen L. Chickering. (Lawton Kennedy, printer.) Gift of ALLEN L. CHICKERING.

A Point of View, Larry Harris. Gift of Miss Constance Spencer.

Evolution of the California Landscape. Bulletin 158, California Division of Mines. Gift of Olaf P. Jenkins.

A Guide to the Mariano Guadalupe Vallejo Documentos para la Historia de California 1780–1875, Doris Marian Wright. Gift of University of California Press. A Bibliography of Trovillion Private Press. Gift of Violet and Hal W. Trovill-

LION.

Exhibition Notes

YOUR EXHIBITION COMMITTEE is exceptionally proud of the current and last show for this calendar year. Mr. Hermann Zapf is one of the greatest calligraphers and designers of printing type practicing in the world today. His exquisite designs of letters based on traditional forms are unusually inventive and exciting. This show is as important to the layman for the quality of Mr. Zapf's fluid skill and obvious perfection of letter form as it is to the serious student and the professional. This is our most creative show to date and for it we are indebted to the untiring efforts of Club member Jackson Burke; for getting Mr. Zapf to hand letter the postcard announcements that you received and for having them printed in Germany.

This show will continue until December 12 when we will put on a special

exhibition of the Club's Christmas book, together with Club books that still may be had for Christmas giving.

Beginning January 2, 1954, your Club has the honor and privilege of sponsoring for a Pacific Coast premiere, *Printing: Uninhibited.* This show comes to us directly from the Boston Library and from here it will travel to Los Angeles, Chicago, and finally New York.

This is a show of hobbyists (although many professional printers show their experimental work)—some forty-seven from sixteen states. These are the "little presses" for the most part, whose owners are booksellers, realtors, an airline executive, an optician, a physician, an advertising executive, a college professor, at least two artists, a musicologist, a postmaster, a librarian, etc., printing in basements and attics in their spare time.

This show is obviously too large for the Club rooms, so for the month of January we have secured the use of the Max Kuhl Room in the San Francisco Public Library.

Again, we are indebted to Mr. Jackson Burke for all of the arrangements for this exhibition.

Concurrently, during January, and for the entire month of February, we will begin our new series of exhibitions in the Club rooms. This is the first of a series of exhibitions that have been planned for the entire year on the art of the printer, from pre-printing (manuscripts) through the great periods of printing to modern times. For want of a title, the first exhibition will be known as *Pre-printing and Incumabula*.

Elected to Membership

The following have been elected to membership since the Fall issue of the News-Letter:

MEMBER	ADDRESS	SPONSOR
J. Terry Bender	Stanford	Miss Jeannette Hitchcock
Robert J. Bernard	Claremont	David Magee
Carey S. Bliss	San Marino	Lewis M. Allen
Paul Fussell	Los Angeles	Wm. W. Clary
Mrs. Banning Garrett	San Luis Obispo	Mrs. Elizabeth Downs
Wayne M. Hartwell	Chicago, Illinois	James Abajian
William E. Jason	Redwood City	Louis E. Goodman
Dan Miner	Los Angeles	David Magee
Allison J. McNay	San Francisco	Walter J. Held
Jonathan Rice	San Francisco	Lawrence Livingston
John J. Schaffer	San Juan Capistrano	Warren Howell
George L. Torassa	San Francisco	Arthur L. Bloomfield
Fresno County Free Library	Fresno	Mrs. Elizabeth Downs

Notes on Publications

It is a pleasure to report that the Club's most recent publication, *Pioneers of the Sacramento*, issued in late Summer from the Colt Press, has been so well received

by members that at this writing less than twenty of the edition of 400 remain unsold, with the probabilities that this title will be entirely out of print by the end of the year.

Before this notice reaches them, members will have received (and we hope acted upon) the announcement of our Christmas book for 1953; namely, *Physiologus: the Ancient Book of Beasts, Plants and Stones*. Since all the pertinent information concerning this uncommonly handsome and colorful volume is listed in the aforesaid announcement, little can be added here. The Publication Committee would, however, like to stress the fact that in this medieval bestiary, the artist-printer, Mallette Dean, has found a subject that gives full scope to his talents as designer, illustrator, and colorist. The result is that text and pictures form a harmonious whole, so that a reading of the fables and an examination of their quaint illustrations afford pleasure alike to mind and eye. Your Committee, in short, has no fears that the members will fail to recognize the excellent qualities of this work. On the contrary, its major concern at this point is that—even though initial orders have had to be limited to one to each member—the edition of 325 may be oversubscribed before all one-copy orders can be filled.

Early in 1954, the Club will launch a new publishing venture, preparations for which have been under way for many months. The project—which will continue for several years—will consist in the publication from time to time of facsimile reproductions of some of the rarest and historically most important products of California's first printer; namely, Agustin Vicente Zamorano.

By way of inaugurating this series, the Club sometime in February or March will reissue—in a form identical with the original—the first major piece of printing ever executed on the coast; that is, a 16-page pamphlet entitled *Reglamento Provicional*, produced at Monterey in 1834. Bound with this historic document (of which only two copies are known) will be a translation of the Spanish text (laying down rules governing the conduct of the legislature of the province), together with a comment on its significance, both from the historical and printing standpoints, by the leading authority on Zamorano's life and works, George L. Harding.

An announcement giving full details concerning this intriguing project will reach members in due course.

[A Review of the Bibliography of Eric Gill

This is probably the most scholarly work that has been done in the field of bibliography for a good many years. But unlike most scholarly works, this is a most readable and fascinating document for the lay person as well as a "bible" for the avid collector. The book was written and compiled by Gill's brother, Evan R. Gill. This full-scale bibliography is conveniently divided into five parts: (1) Books and pamphlets written by Eric Gill; (2) Books and periodicals to which Eric Gill contributed; (3) Books and other publications (such as initials etc.) by Eric Gill; (4) Criticism of his work and (5) Miscellanea—a necessary appendix to the works of one who ranged over so wide a field. And, in addition,

the author has compiled a simple check-list of the engravings executed between the years 1934 and the artist's death in 1940. This list tentatively supplements the two monumental volumes previously published detailing the engravings from the years 1908 to 1927 and 1928 to 1933. It is planned that this important list will be expanded to a more detailed catalogue matching the two previous books.

However, Mr. Evan Gill's exceedingly careful and precise data on each and every item is a sheer joy to the collector and the book dealer. His tremendous research and boundless energy are everywhere apparent. But more, it is a record of one of this century's most outstanding sculptors, wood and metal engravers, type-designers, typographers, writers, designers and crusaders. There was no distinction between Eric Gill's life and his work. His beliefs were paramount in his art and his life was inexorably a part of his art.

Eric Gill began his creative life at 20, and died at 58. So this record represents the fantastic production of a short 38 years—a tremendous contribution probably unique in the range of the arts.

The book has 320 pages listing some 700 items. It is illustrated with 96 facsimile reproductions from title pages and has been printed in Gill's Perpetua type by the Cambridge University Press and is bound in buckram. The price is 63 shillings. (A copy may be seen at the Club rooms.)

[Serendipity

THE L-D ALLEN PRESS, Kentfield, California, has just completed printing Balzac's famous short novel, *The Hidden Treasures*. Because the book was produced entirely by hand, it has been limited to 160 copies. It was printed on an Acorn-Smith handpress (circa 1835); the Romanée type was hand set, and the paper was handmade in England, and printed damp. Wood engravings by Mallette Dean have been illuminated in several colors, The price is \$12.50.

The Famous Bodoni Press at Verona, Italy, has produced on its handpress *The Nymphs of Fiesole* by Boccaccio, and translated into English by John Goubourne. Twenty-three wood engravings from two of the Fifteenth Century Italian editions have been recut by Fritz Kredel. This is a very handsome book done in the finest craftsmanship manner. The edition is limited to 225 copies and sells for \$35.00. Philip Duschnes, 757 Madison Avenue, New York, is sole distributor in this country.

PLANS ARE BEING COMPLETED for a rare-book room at the University of California Library (Berkeley). In it will be shelved press books, including the John Henry Nash library, manuscripts, first editions, and so forth. In the Spring

issue of the Quarterly, we hope to bring you full details on this important development.

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To celebrate Dr. Henry R. Wagner's ninety-first birthday, Zamorano Club members met at his home in San Marino. Following an exhibition of his printed works, a keepsake printed by Ward Ritchie was presented; entitled Al Bello Secso, it is a reproduction of a broadside originally produced by Zamorano, California's first printer. The text, a poem by an unknown author, is the first original verse written and printed in this state. The only known copy is in the possession of Thomas W. Streeter.

At another Zamorano Club meeting, members honored the eighty-ninth birthday (it's that salubrious climate) of Dr. Frederick Webb Hodge, director of the South West Museum. Dr. Lawrence Clark Powell was speaker.

* *

THE ROUNCE & COFFIN CLUB of Los Angeles met last month with the Manuscript Society, the Society of Calligraphers, and the local chapter of the American Antiquarian Booksellers Association to hear the Scotsman, James Wardrop, speak on "Recollections of Edward Johnston and Graily Hewitt." Mr. Wardrop in 1936 took over controllership of the celebrated Gregynog Press in Wales, which enterprise, unfortunately, became a casualty of World War II.

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To COMMEMORATE the fiftieth anniversary of Vroman's Book Store and the opening of their new retail shop in Pasadena, Ward Ritchie has printed a pamphlet written by Dr. Lawrence Clark Powell. As Vroman's have been primarily a wholesale house, we didn't realize that they are the largest booksellers in the West, employing over 200 and with an annual gross income in the millions.

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An unusually extensive collection of books illustrated and decorated by Rex Whistler has been acquired by the UCLA Library. The seventy-four items comprise three-quarters of the printed books and pamphlets decorated by the famous English artist who was noted for his ability to capture the humor and color of the Georgians and Victorians in his illustrations for British publications. The untimely death of Rex Whistler during the war cut short the career of an artist who accomplished so much and would have certainly received even greater recognition had he survived the conflict.

The collection contains all except three of the more desirable books listed by his brother Laurence Whistler in the check-list which was published in 1948. These principal books provide readers and students with the distinctly charming examples of the artist's best work. The monumental *Gulliver's Travels*, which was printed by the Cresset Press, is at the Clark Library; but now the University

library has a representative collection of the many outstanding books (practically all of them in dust wrappers) gathered painstakingly during several years by a fastidious English collector.

According to one authority, "This collection provides evidence of what seems to be the most notable advance in the physical appearance of [trade] books... during this last generation. I cannot help feeling, on the matter of this dust wrapper controversy that while original condition is our fetish, and while we prefer thick blue sugar-paper wrappers on *Pride and Prejudice* to contemporary calf, we cannot reasonably ignore the modern dust jacket, in which the books of today first see the light just as surely as Jane Austen first saw hers in paper wrappers which were intended only to protect the book until it found its place, bound, on a library shelf."

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PRINTER WARD RITCHIE continues to produce items of wide interest to the book-collector: on the press now is a reprint of Robert E. Cowan's *Book Sellers of Early San Francisco*; also, he is printing an early Chinese manual on type-founding, translated by Richard Rudolph, a professor at UCLA. Speaking of typefounding, one Harry Weidemann, a printer at Nyssa, Oregon, is casting small quantities of Nineteenth Century ornate type and ornaments.

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THE HUNTINGTON LIBRARY at San Marino recently acquired the beautiful four-volume *Iliad* and *Odyssey* printed by the Foulis Press in Glasgow, 1756–58. It was purchased in memory of Henry O. Wheeler, first president of the Friends of the Huntington Library.

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Anyone journeying to Sonoma usually visits the General Vallejo home and museum. In one of the glass cases is the general's bookplate, made by him on the Zamorano press which he brought to Sonoma in 1837 for the purpose of printing his military proclamations. His typography has the charm of naivete although the general's presswork is considerably weaker than that of the printers of this *Quarterly*.

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Your News-Letter staff, we are pleased to announce, has been strengthened with the addition of Carey S. Bliss, assistant curator of rare books at the Huntington Library. Carey is taking over H. Richard Archer's Southern California beat; the latter has relinquished his position at the University of California Library in Los Angeles to accept the post of librarian for the Lakeside Press in Chicago. He has graciously agreed to remain on our staff and will send us copy on fine printing and bibliophilic activities in the Chicago area. As we have Warren Unna in Washington, D. C., and Jackson Burke in New York, we hope to bring readers important bookish news throughout the country and thus

escape provincialism. H. Richard Archer and wife are now touring Europe, and we hope to receive a few erudite notes from England and the continent.

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OUR PRESIDENT, MRS. JOHN I. WALTER, is also being blessed with a European sojourn, mostly in Paris, where she is furthering her study of the art of finishing in hand-bookbinding. The doreur with whom she is working is especially noted as the finisher for Bonet, Creuzevault, Rose Adler, and other great French designers of books. Mrs. Walter is already one of the foremost bookbinders in the country; two of her bindings (one was awarded a special prize) have just been accepted for a national designer-craftsmen show sponsored by the American Craftsmen's Educational Council in New York. This exhibit will appear in San Francisco next Summer.

* *

Andrew Smith Hallidie, a Tribute to a Pioneer California Industrialist, by Club member Edgar M. Kahn has just been published in an edition of 275 copies. There is a foreward by Carl I. Wheat, and Lawton Kennedy has done a handsome job of printing. As you know, Hallidie invented, and installed in San Francisco, the first street car in the world to be propelled by a cable. He was a regent of the University of California from the first meeting of the Board in June 9, 1868 to the day of his death.

* *

Western Printer & Lithographer have moved into new and larger quarters at 1605 Cahuenga Boulevard, Los Angeles. As these new offices are located over a large typesetting shop, the editors trust that the soothing tinkle of the linotype mats, sliding down the channels of the magazines, and the pungent perfume of good type-metal cooking in the pots and melters, will add a spicy flavor to their copy and many a fine "scent" to their coffers.

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THE CLUB OF ODD VOLUMES in Boston plan to publish this autumn a new edition of Horace: Quintus Horatius Flaccus, A Selection of His Works Rendered Into English Verse by Two Boston Physicians—Fred Bates Lund and Robert Montraville Green. This volume of about 144 pages will contain a preface by Peter Oliver on reading and translating Horace, and will be printed at The Anthoensen Press. The price is \$5.00 per copy. Advance orders are solicited, and may be sent, with your check, to Club of Odd Volumes, c/o Walter Muir Whitehill, 10½ Beacon Street, Boston 8, Mass.

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THE SACRAMENTO BOOK COLLECTORS CLUB announce as their next and sixth publication The History of the Sacramento Union from 1850 to 1873 by Mrs. Dorothy

Firebaugh of Davis, California. This book is expected to be available about the close of the year. Further details may be had by writing to the club, 4216 T Street, Sacramento 19.

THE OTHER DAY we received what we consider an announcement of great importance to those interested in books expertly produced on a handpress. The brochure tells us that "The justification for the founding of the Anvil Press rests on the belief that a vital difference exists between a book printed sheet by sheet on the handpress and one printed on the machine. Such a procedure reflects also on the choice of the texts to be printed, for the underlying assumption is that those books will have a lasting quality . . . With this experiment, the press is trying to produce such books at a price which those who are likely to enjoy the text can afford. Victor and Jacob Hammer, working solely in the tradition of the handpress, will print the texts chosen by the group."

This "group" consists of ten men and women who are altruistically and intellectually concerned with furthering handpress book production. Most of the publishers are professional printers, artists, and librarians. The press "has no profit motive, and only by providing a subsidy can its associates offer their books at the prices announced. Sustaining subscription orders can be placed now, or each title may be ordered separately on receipt of a prospectus. Approximately three books will be published during the year at a cost of \$5.00 to \$10.00 each."

The first title is the cherished Oration on the Dignity of Man by Giovanni Pico.

(1463-1494.) The price is \$8.50.

As many of you know, Victor Hammer is the most noted handpress exponent in America today. As for the name of the new venture, the Anvil Press, surely there was no conscious collusion between Hammer and Anvil. But we could not quiet our suspicions when we learned that the first title will be printed on the fine English handmade paper, Kelmscott Hammer & Anvil. At least, it has a punny ring to it.

The public has always been fed what publishers hopefully label "press books." These limited editions, which are rushed through mass production pressrooms and binderies, are usually "untouched by human hand," let alone the hand of a true craftsman. And this is the reason why we believe that the sincere collector of press-books-with-quality texts are going to welcome books from the Anvil

Press, 220 North Market Street, Lexington, Kentucky.

MANUSCRIPT SOCIETY: LOS ANGELES CHAPTER. Mr. Colton Storm, of the Clements Library and president of the Manuscript Society, spoke to the Los Angeles members and visitors in the UCLA Library Department of Special Collections on the afternoon of June 20. Mr. Justin Turner, retiring chairman of the local chapter, talked about the work of recent years and introduced Wilbur Smith as the new chairman. Mr. Storm then read a paper entitled "I Take My Pen in Hand," which dealt with important and interesting letters

written by historical and literary figures. Miss Ada Nisbet of the UCLA Department of English spoke of some of her experiences in discovering hitherto unknown correspondence and material related to Charles Dickens when she was preparing her book, *Dickens and Ellen Ternan* (University of California Press, 1952).

On display for the meeting were two exhibits: autographic material loaned from Mr. Turner's collection and a retrospective showing of Rounce & Coffin Club and Zamorano Club publications and ephemera. During Mr. Storm's visit to Los Angeles, he was guest of honor on June 29 at the Rounce & Coffin Club and spoke on "Fakes & Forgeries," showing examples of some little known (as well as the widely publicized) examples of the forgers' art.

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THE ZAMORANO CLUB of Los Angeles and the Roxburghe Club of San Francisco, small but energetic organizations of alleged fine printers and bibliophiles, were both founded over a quarter of a century ago. This Fall, for the first time, they met in joint session, with the San Francisco group serving as host.

Members were entertained by a visit to the Grabhorn shop on a Saturday afternoon, followed by a dinner meeting conducted by Roxburgher president David Magee, and enlivened by reminiscences of Carl I. Wheat and Ward Ritchie. On Sunday, Lee Stopple acted as guide for a tour to Sonoma valley wineries, and in the evening members gathered at Carl Wheat's home in the hills behind Stanford. Elaborate keepsakes of the historic conclave were contributed by the Grabhorns, Lawton Kennedy, Adrian Wilson, and Ted Lilienthal.

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AMONG THE NEW BOOKS relating to San Francisco are two which are certainly worth looking into: Don't Call It Frisco by Herb Caen, and Mammy Pleasant by Helen Holdredge. Caen's volume is composed of a series of highly readable off-beat, picturesque stories about his "Bagdad-by-the-Bay." Miss Holdredge's book on "San Francisco's Woman of Mystery" includes much fascinating new material and is an important contribution to the city's history of the 1850's and 60's.

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OF IMPORTANCE to calligraphers and typographers is *Three Classics of Italian Calligraphy*, an unabridged reissue of the writing books of Arrighi, Tagliente and Palatino. There are 241 full-page plates, reproduced from the Newberry Library collection. The price is \$3.95.

THE MOTHER LODE GUIDEBOOK, Geologic Guidebook Along Highway 49, because of public demand, has been reprinted by the State Division of Mines. Over 17,000 copies have been sold of the two previous editions. At \$1.00 each, copies

may be had from Division of Mines, Ferry Building, San Francisco 11. Ask for Bulletin 141.

The Antiquarian Bookman and American Book-Prices Current have moved to larger quarters at 42 Walnut Street, Newark 2, N. J.

Doris Marion Wright's Guide to the Mariano Guadalupe Vallejo Documentos para la Historia de California, 1780-1875, published by the University of California Press, is the first of a series of proposed guides to Bancroft manuscript materials.

THE WESTGATE PRESS, fine book (etc.) printers have moved to 1444 Webster Street, Oakland, according to an announcement from Alfred B. Kennedy.

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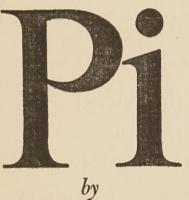
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The Life and Adventures in California of Don Agustín Janssens; 1834-1856. Edited by William H. Ellison and Francis Price. The journal of a man who took an important part in the social, political and military activities of the tempestuous last decade of the Mexican era in California. About 200 pp., 4 illustrations. \$4.00

The Place Called Sespe by Robert Glass Cleland. The fascinating story of an historic California ranch in the fertile Santa Clara Valley of southern California. 120 pp., map. Limited photo-lithographic issue of the privately printed first edition of 1940. \$3.50

The Boom of the Eighties in Southern California by Glenn S. Dumke. The classic account of an exciting transition from "cow country" economy to that of a settled agricultural community. 313 pp., 9 illustrations, map. Limited photo-lithographic issue of the edition of 1944. \$5.00

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